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SATURDAY, NOVEMBER 7, 1885.

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ABBÉ VÖGLER.

By REV. J. H. MEE, M.A., MUS. BAC.

(Continued from page 685.)

It has been already observed that Vogler's position as a composer is curious. The tendency of his nature was to experiment and innovate, but his experiments and his innovations took a course quite distinct from the methods of composition introduced by Haydn and Mozart. His early surroundings and training had imbued him with an admiration for the old church melodies which has no counterpart in the feelings of the other composers of that period. It was the aim of his life to combine the excellences of past and present, to retain the simple and severe beauty of the old Church music and yet to enrich it with the wealth of harmony that modern music can command. To this ambition his extended travels are due. In the secluded monasteries of Greece he hoped to find Greek music in its original purity; in Africa he fancied that he found in the singing of the Koran traces of the ancient church music of Asia. The effect of this on his compositions was that he was most happy in his treatment of a *canto fermo*. He brought to this task a facility in vocal counterpoint gained in the ecclesiastical schools of Italy, and an intimate acquaintance with the resources and effects of an orchestra acquired as *Kapellmeister* at Mannheim.¹ As a composer for the theatre he did not attain any very great success. *Castor and Pollux*, and especially *Hermann von Unna*, achieved more than a temporary success, but against them must be set a very considerable number of failures. *Samori*, the opera on which he spent the greatest pains, pleased for a while, in spite of the fact that the libretto was somewhat weak and the music often laboured; but Vogler's influence on opera at Vienna was in reality *nil*. The Overture to *Hamlet*, on the other hand, was a seed that has proved very fruitful, for it was the forerunner of the programme overture that has become almost too common. We are told² that in composing this overture Vogler hit on a fresh idea, viz., he first studied the tragedy and then arranged his composition so as to express the principal scenes in music. His clavier music is unimportant, though considered useful as exercises, and his organ music was of a kind that will not bear the test of time. The Symphony in C and the *Requiem* that he wrote for himself are his best works, and contain original and striking music. The former became a great favourite at Leipzig and was played at the Gewandhaus under Mendelssohn in 1838 and 1839, and by the Euterpe in the season 1844-45. The Overture to *Samori*, whose insignificant themes and fine development make it a type of its composer, was performed later still, in 1847, and the characteristic Pastoral Mass was both popular and impressive.³ But perhaps the most striking success ever gained by Vogler's music was achieved by the Psalm "Ecce quam bonum" at Choron's first Sacred Concert at Paris in 1827, for though the programme included works by Scarlatti, Marcello, Handel, Haydn, and Mozart, we are told that the honours of the occasion rested with Vogler. To this expression of opinion by a mixed audience may be added the judgment of an able critic—Schumann, who declared that "the Abbé Vogler was not rated nearly high enough by his contemporaries." [*Gesammelte Schriften* vol. iii. p. 46.]

But though Vogler's merits as a composer are demonstrated by the frequent performances of his works that were given long after his death, it was not as a composer—for his best works had not been published when he died—but as an organist and as a theorist that Vogler made most stir in his day. Wherever he went he gave public performances on the organ, and it would be difficult to find an important town in Central Europe in which he had not performed more than once. It is recorded that his hands were of such enormous size that he could stretch with ease two octaves on the organ, and assiduous practice had turned this natural advantage

to such good use that he was indisputably the first organist of his age. It cannot be said that he put these powers to a perfectly satisfactory use. The quaint eccentricity that comes athwart all his proceedings shows itself here as elsewhere. He would travel about playing in the most *ad captandum* style such things as "Chen-Tew, a Chinese song," "A Hottentot melody of three notes," "The Fall of the walls of Jericho," "Thunderstorms," and the like,⁴ as if with the design of concealing the fact that his command of the highest ranges of organ-playing was complete. His extempore playing, in which excitement freed him from the cramping influence of his own theories, never failed to create an impression, and when he chose to adopt the elevated fugal style he easily distanced all rivals. "One was amazed at hearing his performance in the severe style," says Rink; and his careful study of the construction of the organ gave him an unerring instinct in the selection of stops and made him perfectly at home whether he wished to use it as a church instrument or to play it in an orchestral manner.⁵ It may be well to add before closing the consideration of Vogler as a performer that the ill-natured criticism of Mozart in his letter to his father of Jan. 17, 1778, is by no means generally endorsed by other contemporary writers. They declare that Vogler had remarkable readiness and skill in such matters as transposing and accompanying, and that as a reader at sight he "was perhaps unsurpassed and unique."⁶

Vogler, however, was not content with being a performer on the organ—he framed designs for building organs on a novel plan. He tells us⁷ that his first practical efforts were made in 1784. Five years later he had completed an instrument which he called the *Orchestrion*, and gave performances on it at Amsterdam, and in 1790 in London. The same instrument was afterwards erected in Stockholm in 1796, and in Prague in 1802, in each case apparently with modifications. It had 4 manuals of 63 keys, an independent pedal of 39 keys, and is described by the organ-builder, Sauer, who was employed at Prague upon it, as being like a little house in shape. It was 9 feet square, 6 feet high on each side, and 9 feet high in the centre. This box contained about 900 pipes, and had shutters on each side and above to produce a *crecendo* and *diminuendo*. The reed-stops were Free Reeds made by Rackwitz of Stockholm,⁸ and variety of power in their case was gained by three canvas screens in the wind-trunk. As to the effect produced, opinions were much divided. At Amsterdam it was asserted to be the *non plus ultra* of organ-building, at Prague it was declared a failure. More than this, Vogler was prepared to "simplify" old organs. He claimed to be able to work such a metamorphosis in an instrument in a fortnight or three weeks that its effect would be largely enhanced though he had removed many of the old pipes. In the case of a new organ, the cost on his system was to be one third of the expenditure required by an organ built in the old way. It is not surprising that such lofty pretensions provoked keen opposition. When he was at Berlin, an organ-builder went so far as to charge him with stealing the pipes which he removed in "simplifying" the organ in St Mary's Church. The falsity of the charge was demonstrated, but it shows the heated feeling that prevailed.

(To be continued.)

⁴ Christmann mentions a performance intended to represent "The Last Judgment according to Rubens." Pictorial Music has perhaps never been pushed beyond this.

⁵ Vogler's assiduous practice in early years, already mentioned, had given him complete command of the pedals. According to Schubart, Handel and Bach rivalled Vogler as executants and contrapuntists, but his skill in "registering" was quite unequalled. Mozart, in spite of his antipathy to Vogler, shrank from measuring himself against him as an organist (Dec. 18, 1777), and was fain to confess that Vogler was "a magician" in his organ playing.

⁶ Once, at least, Vogler met Beethoven, viz., at Sonnleithner's house, in the winter of 1803-4. Günsbacher, who then heard both extemporise for the first time, admired Beethoven, but was perfectly enchanted with the Adagio and Fugue thrown off by Vogler. So excited was he that he could not go to bed after it, and knocked up his friends at unseasonable hours to quiet his excitement by describing what he had heard. (*Biographie*.)

⁷ "Data zur Akustik."

⁸ At St. Petersburg, according to Fröhlich, who adds that the other stops were made partly at Warsaw, partly in the neighbourhood of Mayence and Frankfurt.

¹ Christmann mentions that in an orchestra arranged on Vogler's principles four double basses were used and tuned in four different ways, by which ingenious device an open string was obtained for every note. In *Die Scala* two pairs of kettledrums are used to play a scale passage—probably the first instance of the employment of four drums. In *Hermann von Unna* 4 horns, 8 clarinets, and 4 bassoons are used besides the ordinary full orchestra.

² Schubart, *Aesthetik*.

³ Dr Hans Richter recently informed the writer that Vogler's "Missa Pastorica" is still performed every Christmas in Vienna, and described the instrumentation of it as exceedingly fine.

MUSIC AND POLITICS.

(From "The Daily Telegraph.")

Perhaps there never was a more practical testimony to the power of song than that supplied by the British Government in 1803, when it bestowed a pension of two hundred pounds a year upon Charles Dibdin, "whose lyric Muse had so much contributed to arouse the valour of our seamen and soldiers in the day of battle, to warm their hearts in the hours of merriment, and to console their nights in the gloom of a dungeon when prisoners in the hands of an implacable enemy." There can be no question about the influence of Dibdin's artless strains. The simple, homely eloquence of his sea-songs helped, in its way, to shape the history of England at a tremendous crisis, and the fact was recognized while yet he lived and could be rewarded. A poet of the period wrote of him:

"When first with youthful hand he touched the lyre,
Our naval heroes roused his Muse's fire;
And, long as Britain for their valour calls,
Or their dread thunder every heart appals,
His songs will echo through their wooden walls."

We are not a musical nation, some people assure us, but we have always appreciated the innate force of popular ditties. The capacity to do this may, like many things less valuable, have "come over with the Conqueror," whose followers encountered the grim and silent Saxons at Hastings with the "Song of Roland" upon their lips. But, whatever its origin, the faculty of rousing and being roused in this manner belongs to our nation. The "Great Rebellion" was a conflict of Muses as well as of men. Against the "psalms and hymns and spiritual songs" of the Roundhead dashed the taunting, defiant strains of the Cavalier, only to be broken to pieces. Yet, even in the darkest days of the Royalists, it was possible to cheer the heart by singing—much under the breath perhaps—"When the King enjoys his own again." It is always in great national crises that popular minstrelsy comes to the front. Records of the time show what a part it played during the long fever of the Napoleonic war. While Dibdin was stirring the hearts of our sailors, and Catalani kindling the wildest enthusiasm as her glorious voice trolled forth "Rule, Britannia," a host of minor rhymesters and singers were flooding the land with martial ballads, and making its hills and valleys resound with defiant strains. Since then other conflicts have enlisted the Muse. How much, for example, did the Reform agitation of 1830, and the campaign against the Corn Laws in the early "forties," owe to the ditties which went round the country like wildfire! Ebenezer Elliott, the Corn Law Rhymer, is not yet forgotten, nor have the traditions of his homely but earnest verse faded away. It is natural that this long succession of polemic poetry and song should be kept up, and that those now engaged in the great battle of parties should unsheath and use an ancient and formidable weapon.

Hitherto the Liberals have shown more readiness than their opponents in turning that weapon to account. Yet, at first sight, no reason appears why this should be. The political faith of Toryism is rich in suggestions of ballad and song, and, moreover, has a firm foundation of proverbial philosophy, from which taking titles might be drawn. There are, for example, "A bird in the hand is worth two in the bush;" "Slow and sure goes far in a day;" "Brag is a good dog, but Holdfast is a better;" "Look before you leap;" "Old birds are not caught by chaff;" "Never throw away dirty water till you get clean;" and a host of others, all presenting, in a concentrated form, some of the best qualities of Toryism. Are there no poets in the party who can express these very respectable thoughts in stirring verse fitted to popular melodies? Such potential aids—far more potential than any platform speakers—no doubt exist. Where is the immortal author of "We don't want to fight?" Can anybody discover the names and addresses of other aspirants for the laureateship of the music hall, and put their talents to a larger use? The fact that this is not done may imply a doubt whether Tory-Democrats greatly care for singing rhymed versions of "Poor Richard's Almanack." The principles of political economy may be, and doubtless are, well worth fighting for; but they scarcely stir the soul to song, while "our glorious Constitution in Church and State" is such a vague entity to the common mind that, though the words sound well and invite a cheer, they do not move the vocal chords. There remains the Jingo spirit for the Tories to work upon, and this, though somewhat discredited of late, is not without power in the land. Yet it asks in vain for the vehicle of ballad and tune. "We don't want to fight" has had its day, and "Rule, Britannia!"—the war-cry of the party at disturbed Liberal meetings—becomes monotonous by reiteration. All things considered, Conservatism is badly off for popular party ditties. Be the cause in the nature of the political faith professed, or lack of discernment and enterprise, the result is the same, and will assuredly affect the ballot-box. Perhaps the Primrose League

will take the matter up, and appoint a committee of ruling councilors with power to arrange for a supply of party songs. This would open a new and interesting field of labour to the members of that amiable and picturesque association. The Dames, especially, might work in it with profit, distributing leaflets and conducting singing-classes in every village in the land, until Tory principles partake of the very naturalness of song. More than this, they might woo the vote of the "capable citizen," as Philomel woos his mate. The working man, we sometimes hear, has lost reverence for superior station, is apt to scorn the advice of his "betters," and has become at all points a tough subject to tackle; but he has never yet been tempted by a fair and sweet-voiced warbler of Conservative sentiments. If he were, who can tell what the result might be? Perhaps the Dames would lead the voter to the poll as the Pied Piper of Hamelin led the children into the river. None can measure the power of song. It turns defeat into victory; for,

"When Athens' armies fell at Syracuse,
And fettered thousands bore the yoke of war,
Redemption rose up in the Attic Muse,
Her voice their only ransom from afar."

History repeats itself; then let the Tory Muse break the yoke of Mr Chamberlain and sing his captives free.

The prospect of such a result is somewhat clouded over by the fact that the enemy are singing already, with all the impressiveness arising from experience and practice. Liberalism has its song literature in abundance. It is an appanage of the party, and not the least valuable, as those who have attended great political meetings in the North of England had good cause to know when thousands of voices arose with a sound like that of many waters, in praise of favourite leaders or cherished principles. The secret of this is not obscure. Poetry and music are children of the imagination, and imagination has much to do with the political faith that contemplates the future rather than the past. We are not informed whether the famous "three acres and a cow" have yet been enshrined in verse; but only think what a fertile subject for song is here! Lord Beaconsfield once expressed a wish that every English peasant had a "pig and a porch." This strikes the mind much less forcibly than "three acres and a cow." The porch, as suggesting a summer lounge for wearied cottagers, has its attractions; but a pig cannot provoke poetry. "I sing the pig!" Who can do it? The cow, on the other hand, rivals the lamb in Arcadian significance. Her very breath is fragrant, and, chewing the cud in some corner of the three acres while the capable citizeness draws from her udder a milky stream, she completes a delightful picture. Now here is something to sing about, but it is only one among many. The Liberal future is full of equally charming—though at present, of course, imaginary—structures, all capable of stirring the fancy, and exciting the inherent yearning of men for better things than those which are actual. There is a pathetic side to this. Carlyle tells us that the Future is man's last and greatest Evangel, upon which he pins his intensest faith. Enough, however, for our immediate purpose that man is willing to sing about it in its political and social aspects, which are, just now, numerous enough for a whole volume of songs. "When Johnny comes marching home" from a school which exacts no fees; when, instead of an unavailing "Father, dear father! come home!" the difficulty will be to persuade him to come out of the domestic paradise into a world without "pubs;" when the elect of the nation in Parliament assembled show a unity of desire to further the nation's business; when the natural equality of man shall be asserted by the State-ordained equality of the clergyman and the dissenting minister; when the church shall apologise to the chapel for the accident of a lofty steeple, with assurances that nothing invidious is meant, and the chapel shall graciously answer that envy dwelleth not with it; when Liberal principles shall so prevail that the proprietors of public halls let them for political meetings, and say not a word about the broken chairs; and when the last Tory shall be pointed out as an interesting survival of a degenerate species—then an ideal will have been attained, the mere contemplation of which naturally makes the Liberal party regard music as a political force of no little value.—J. B.

A BALL-ROOM BROCHURE.—Mr Frederick Pitman has brought out a novelty in the form of a ball-room programme combining the names of the dances with directions "How to waltz correctly." This little brochure will be very useful to the lovers of Terpsichore.

ALBERT HALL.—On Wednesday evening the Albert Hall Choral Society began their season with a performance of Gounod's sacred trilogy, *Mors et Vita*, conducted by Mr Joseph Barnby, with Mme Albani, Miss Hilda Wilson, Mr Edward Lloyd, and Mr Santley as principal singers.

RICHTER CONCERTS.

Tuesday's programme contained Beethoven's overture to *Leonora* (that "Rumour," they say, paints as No. 2, although it was begat first), Mozart's Andante and Variations, in D minor, for strings and horns; the duet from the first act of *Die Walküre* (Wagner), and Brahms' D minor symphony. At least half of Beethoven's grand introduction was marred and trampled beneath the feet of the traditional late auditors, heralded by an "official" who made music hideous with his cries of "16 and 17," as if the concert-room was in Monaco and he was a "concert croupier," who, after having piloted the tardy "digestions" to their green forms, tumbled over the legs, hats, and, above all, the minds, of early listeners, utterly annihilating the magisterial fortissimo introduction to *Leonora*, to await in "hall-bush" the next opportunity of raking up more late comers, or of selling a shilling's worth of themselves, a very "book of words." Richter bearded Beethoven in his own overture, for never has there been a finer or more truthful interpretation from music's numberless points of view than on the present occasion, which, in Hans Richter's case, is equivalent to "the ruler being ruled."

The sympathy between composer and conductor with the subject of the work created a kind of musical trinity. The constant critical "refreshers" to Richter about devoting the greater part of his concerts to Wagner's music, has either reached his hearing or has been wafted "spiritually" towards him, for Mozart's Andante and Variations came no doubt from the already mentioned "refreshers," and with true policy was accorded. To those attentive to Mozart's composition is left the task of appreciative description, or of dwelling more fully on a subject, the first bar of which is to many an unintelligible language. The bait of the *Liebes* duet from *Die Walküre* was voraciously swallowed by a swarm of admirers, who in numbers might almost have been likened to the "miraculous draught," and who were hauled up into the furthest regions of delight by the subject and by its interpreters—Edward Lloyd and Alwina Valleria—singing the parts of Siegmund and Sieglinde as they have rarely been heard. Could Teutonic declamation have been added to the gift mentioned, it would have been an unpleasant pill for many German singers to swallow.

In opposition to the many opinions maintained that excerpts from Wagner's dramas, severed from the stage, are a mistake, the performance of this sublime "chapter" last Tuesday was a glowing example to the contrary from the simple fact that however much action and painted "illusion" are necessary, the eyes (those too often "sole" memorials) are one of the chief paths up to the body's "capital," and whilst they are transfixed in the surrounding action, blind the oral opposition; and, as many people deprived of sight hear with redoubled energy, the eyes (and especially in the case of Wagnerian scenes, where the action is all powerful), act in a similar manner upon the hearing, and to some extent oppose that function's powers.

Brahms' Symphony in D major, written in a very pastoral spirit, brought the second concert to a triumphant end.

DODINAS.

Herr Richter's public are faithful unto the extreme of foul weather, and that, in a London November, is a pretty good proof of enthusiasm. Not even Tuesday night, with its rain, mud, and general forbiddingness, could keep them at home, or even so many as, by their absence, might make St James's Hall look comparatively empty. Yet the programme contained nothing new, a short piece by Mozart excepted, and the composer of *Don Giovanni* is, as everybody knows, no great attraction to the votaries of "advanced" art. It was not his modest Andante and Variations that filled the hall, but rather the abiding force which excellence, sooner or later, always enlists in its cause. Nevertheless, Mozart's work interested many who, for the sake of hearing it at all, were quite willing to overlook the fact that the composer never intended his music to be given as Herr Richter presented it. The Andante and Variations form part of a Divertimento for violin, viola, bass, and two horns. Mozart wrote many such works for various combinations of instruments. They were popular in his day, and much in use at the houses of the nobility and where their form as a succession of short movements light in character was found convenient. Three of the master's Divertimenti, all composed during his early Salzburg period, employ strings and

horns—an association open to serious objection from a technical point of view, but which happened to be fashionable at the period. The works just referred to are in the keys of F, B flat, and D, the movement played on Tuesday evening being taken from the last, which, if not so fine as the Divertimento in B flat—this also contains an Andante and Variations—is a sufficiently good example of the master and of its kind. The Variations are in Mozart's noblest manner. No music of this class from his pen seeks to make the form subservient to a greater purpose than its own, as do many of Beethoven's Variations; but here we have certainly as near an approach thereto as possible. The workmanship, we need hardly say, is perfect; but far higher is the indwelling spirit, which has kept the music—now a hundred and five years old—as fresh as when the ink of the manuscript was still wet. It is a pity we do not hear more of the Divertimenti. They amply deserve greater attention than they now receive, and would reward it, especially if played under proper conditions, and not, as last evening, with a whole host of strings, making the horns well-nigh inaudible. The first of Beethoven's four overtures to his one opera was another and a welcome feature in the programme. It is usually known as *Leonora*, No. 2; but better recognized, perhaps, by its likeness to the great *Leonora*, No. 3. Though nearer this magnificent creation than either of its companions, it is the least familiar; for who would not prefer a completed picture to a study, however unfinished? Besides, it is impossible to hear "No. 2" with comparisons between it and No. 3, and comparisons in this case have unfavourable results. The overture was admirably played, but the tone of the strings so lacked volume and quality that not a few passages usually productive of great effect fell short. In this programme there was a vocal piece, to wit, the incest duet from Wagner's *Die Walküre*, splendidly sung by Mme Valleria and Mr Lloyd, whose performance of a trying task far transcended the efforts of Wagner's chosen exponents at Bayreuth nine years ago. All the *cantilena* passages—and there are many in this duet—were sung as they should be, not shouted, while the declamatory parts were given with proper regard to emphasis and dramatic expression. Concerning the music almost enough has been said. Some of it is very beautiful, but it is beautiful music offered on the altar of gross passion. The underlying sentiment is not love at all. No thought of love could invite or tolerate such an atmosphere as Wagner here creates, much as he mitigates its rank odour by poetic parables drawn from innocent nature, and by occasional strains of chaste loveliness. This attempt to make a certain personage appear like an angel of light is not successful. The horns are seen above and the cloven hoof below. From the *Walküre* duet to the abstractedness of Brahms' second Symphony was a long step, and a healthy one.—J. B.

GAIETY THEATRE.

Billee Taylor, the well-known comic opera by Mr H. P. Stephens and Mr Edward Solomon, has proved a very successful revival. It is happily cast, and has been cheerfully received. Of all the imitations of the style of humour invented by Mr W. S. Gilbert, and harmonized by Sir Arthur Sullivan, this was at once the most direct and the least slavish. In it we had the flavour of the original humorist and the character of the musician who has made these operas world-famous. The chorus of charity girls and the songs of the sailors are charming numbers, and all justice is done to them by the Gaiety choristers. The great feature of the revival, however, is the Ben Barnacle of Mr Arthur Roberts, a genuine touch of comedy. He is impregnated with the well-known caricatures of Skelt. Each moment he strikes a humorous attitude, and as to his song, "All on account of Eliza," it is encored until the audience and actor alike are weary. Miss Marion Hood, one of the most picturesque figures, and certainly one of the best actresses connected with light comic opera, makes a very charming Phoebe Fairleigh, and is naturally welcomed on making her first appearance at the Gaiety. This successful opera, added to the clever burlesque on the *Vicar of Wakefield*, by Mr W. Yardley and Mr H. P. Stephens, constitutes such a merry and attractive programme that the house is naturally full and the audience delighted.—D. T.

WORCESTER CATHEDRAL CHOIR.—Mr Spalding, of this city, has been elected supernumary alto in the Cathedral choir, in the place of Mr H. Griffiths who is leaving England.

BURGH'S ANECDOTES OF MUSIC IN THE
EIGHTEENTH CENTURY.ARRIVAL OF HANDEL, AND PROGRESS OF THE ITALIAN OPERA IN
ENGLAND.

(Continued from page 661.)

Among the persons of distinction who professed a friendship for Mrs A. Robinson, were the Earl and Countess of Oxford, daughter-in-law to the Lord Treasurer Oxford, who not only bore every public testimony of their affection and esteem for her, but Lady Oxford even attended her when she was privately married to the Earl, and Lady Peterborough ever acknowledged her obligations with the warmest gratitude; and, after Lady Oxford's death, she was particularly distinguished by the Duchess of Portland, Lady Oxford's daughter, and was always mentioned by her with the greatest kindness, for the many friendly offices which she used to do her in her childhood, when in Lady Oxford's family, which made a lasting impression upon the Duchess of Portland's noble and generous heart.

Mrs A. Robinson had one sister, a very pretty, accomplished woman, who married Dr Arbuthnot's brother. After the death of Mr Robinson, Lord Peterborough took a house near Fulham, in the neighbourhood of his own villa at Parson's Green, where he settled Mrs Robinson and her mother. They never lived under the same roof till the Earl being seized with a violent fit of illness, solicited her to attend him at Mount Bevis, near Southampton, which she refused with firmness, but upon condition that, though still denied to take his name, she might be permitted to wear her wedding-ring—to which, finding her inexorable, he at length consented.

His haughty spirit was still reluctant to the making a declaration that would have done justice to so worthy a character as the person to whom he was now united, and, indeed, his uncontrollable temper and high opinion of his own actions made him a very awful husband, ill suited to Lady Peterborough's good sense, amiable temper, and delicate sentiments. She was a Roman Catholic, but never gave offence to those of a contrary opinion, though very strict in what she thought her duty. Her excellent principles and fortitude of mind supported her through many severe trials in her conjugal state. At last Lord Peterborough prevailed on himself to do her justice, instigated, it is supposed, by his bad state of health, which obliged him to seek another climate, and she absolutely refused to go with him unless he declared his marriage; her attendance upon him in his illness nearly cost her her life.

He appointed a day for all his nearest relations to meet him at the apartment over the gateway of St James's Palace, belonging to Mr Pointz, who was married to Lord Peterborough's niece, and at that time preceptor to Prince William, afterwards Duke of Cumberland. Lord P. also appointed Lady P. to be there at the same time.

When they were all assembled, he began a most eloquent oration, enumerating all the virtues and perfections of Mrs Anastasia Robinson, and the rectitude of her conduct during his long acquaintance with her, for which he acknowledged his great obligations and sincere attachment, declaring he was determined to do her that justice which he ought to have done long ago, by presenting her to all his family as his wife. He spoke his harangue with so much energy, and in some parts so pathetically, that Lady Peterborough, not being apprized of his intentions, was so affected that she fainted away in the midst of the company.

After her lord's death she lived a very retired life, chiefly at Mount Bevis, and was seldom prevailed on to leave that habitation, but by the Duchess of Portland, who was always happy to have her company at Bulstrode when she could obtain it, and often visited her at her own house.

Among Lord Peterborough's papers she found his memoirs, written by himself, in which he declared he had been guilty of such actions as would have reflected very much upon his character; for which reason she burnt them. This, however, contributed to complete the excellency of her principles, though it did not fail giving offence to the curious enquirers after anecdotes of so remarkable a character as that of the Earl of Peterborough.

Queen Anne dying on the first of August, 1714, the consequent arrival of George the First and the royal family soon after, attracted much company to town, and contributed in a great degree to crowd the public theatres in an unusual manner at the early part of the season. The Operahouse, which did not shut till the 23rd of June, opened again on the 23rd of October with *Arminio*, which was performed "before the Prince," afterwards George the Second. The stage boxes on this occasion were again raised to fifteen shillings; pit and box tickets, ten shillings and sixpence; gallery, two shillings and sixpence, and only four hundred tickets were to be issued out.

At the bottom of the opera bills, on opening the theatre this autumn, was the following advertisement:

"Whereas by the frequent calling for the songs again, the operas have been too tedious; therefore singers are forbidden to sing any

song more than once. It is hoped nobody will call for them, or take it ill when not obeyed."

1715. On the 4th of January, *Rinaldo* was performed before the Prince, to begin at half-past five. Nicolini having now returned, this opera had as great a run as at its first representation, and always before some of the royal family.

On the 26th of February, a new opera, called *Lucio Vero*, written by Apostolo Zeno, and set by an anonymous composer, was performed before the Prince. *Hydaspes* was now revived, and had a considerable run.

On the 25th of May, *Amadigi*; or, *Amadis of Gaul*, a new opera, composed by Handel, was brought out, being the fourth with which he had supplied our theatre. The words of this drama are dedicated by Heidegger, in the character of Author, to the Earl of Burlington, and it appears by the following passage in this dedication that Handel still resided at Burlington House: "This opera more immediately claims your lordship's protection, as it was composed in your own family."

There were but four characters in this drama, which was never printed; they were performed by Nicolini, Diana Vico, Anastasia Robinson, and Elizabetta Pilotti Schiavonetti.

Dr Burney, who had seen and examined the original score of this opera, now but little known, gives a very favourable account of it, and says that in his opinion it possessed more variety, invention, and good composition than any of Handel's musical dramas, which he had at that time perused with attention. Unhappily, perhaps, for its fame, it came out too late in the season to have a long run.

It appears, from the following advertisement in the public papers, that Signor Castrucci, who afterwards led the Opera band, came to England about this time:

"July 23rd, there will be a benefit concert for Signor Castrucci, who lately came over from Italy with Lord Burlington." This violin player, who was more than half mad, is immortalized in one of Hogarth's prints as the "Enraged Musician." Previous to making the drawing, the painter had sufficient *polissonnerie* to have his house beset by all the noisy street instruments he could collect together, whose clamorous performance brought the distracted Castrucci to the window, in all the agonies of auricular torture.

The rage for musical dramas was now on the decline. In 1716, the Operahouse did not open till the first of February, and nothing worth recording happened during that season. The ensuing one commenced in December, and in January, 1717, *Rinaldo* was again revived, and, though now ten years old, continued in favour, and was performed ten times before the theatre closed.

The places for the boxes were now, for the first time, all let on the same terms at half-a-guinea each; pit, five shillings; gallery, two shillings and sixpence.

From the conclusion of this season no Italian operas were performed till the year 1720, when the entertainments of this theatre were conducted upon a new plan; which revolution in the musical annals of this country will furnish materials for a separate letter.

(To be continued.)

MUSIC AT FRANKFORT-ON-THE-MAINE.

(From our own Correspondent.)

The second Museum's Concert took place on 23rd inst. The programme consisted of Mendelssohn's music to the *Midsummer Night's Dream*—Overture, Scherzo, and Notturmo—admirably rendered. The Scherzo had to be repeated. Mme Clara Schumann was announced as the soloist of the evening. Owing to the death of her brother, Professor Wieck, at Dresden; this admirable veteran artist was prevented from fulfilling her engagement. Concertmeister Willy Hess, on very short notice, undertook to fill out the gap caused in the evening's entertainment. He played the *cis-moll* Concerto of Ernst and the Adagio of the Ninth Concerto of Spohr, which the talented young violin *virtuoso* played with great skill and fine tone. As vocalist of the evening appeared Mme Paumgartner—Rosa Papier—of the Imperial Operahouse, Vienna. The eminent prima-donna sang the air from Gluck's *Alceste*, "Ihr Götter erwiget Nacht," and three *Lieder*, "Im Mai," by Franz; "Der Krenzzug," by Schubert; and *Wiegenlied*, by Brahms. In deference to almost frantic applause, the charming artist repeated Schubert's song. The audience expressed the general desire of hearing Mme Paumgartner-Papier at the operahouse, in a representation of the title rôle of *Orpheus*, which she has lately sung at Vienna with enormous success. The second part of the programme was taken up by Brahms' Third Symphony, which was first introduced last season. The work has again made a deep impression.

The tenor, Emil Götze, from the Stadttheater at Cologne, has left, after an only too short *début* at the operahouse; he is to return for another *début* during this season. At the Stadttheater, Mme

Geisteringer appeared as Therese Krones, and will play this (Sunday) evening Mme Favart; to-morrow, Boccacio; and on Wednesday, Rosalinde in *Der Fledermaus*. Stritt, the heroic tenor, previous to his departure for America (he joins the German Opera at New York) will appear on Saturday as Johannes in *Herodias*, and take his leave on Sunday as Lohengrin.

Mme Christine Nilsson will sing to-morrow at a concert in the large Concert Hall. The pieces selected by her are Beethoven's concert air, "Ah! Perfido," "The Jewel air" from Gounod's *Faust*, and she will be joined by the Swedish tenor, Th. Bföcksten, in the "Miserere" from *Il Trovatore*. The pianist is Herr Felix Dreyschock, and the *tournee* under the management of Maurice Strakosch.

The report that Mme Patti is engaged for two nights—*Traviata* and *Carmen*—at the Operahouse has been contradicted.

The Rhül'sche Gesangverein will perform on the 2nd November Robert Schumann's *Das Paradies und die Peri*.

On the 3rd November the Ducal Saxe-Meiningen Court Orchestra, under the direction of Hans von Bülow, will give the first of a series of concerts. Doctor Johannes Brahms will on this occasion take the direction of a new work of his—the Fourth Symphony, in E moll.

In celebration of the opening of the new Operahouse five years ago, *Don Juan*, the opera given on the first night, was performed as a "popular representation" (at reduced prices), at the same time it was the 400th representation of *Don Juan* on the Frankfort stage. At Frankfort the first performance of *Don Juan* took place on Saturday, 4th January, 1794. Illee was then director, Schmidt, *Kapellmeister*, and Werdy, stage-manager. The opera was repeated seven times in the same year. F. D.

Frankfort-on-the-Maine, Oct. 25.

FOREIGN BUDGET.

(From Correspondents.)

BERLIN.—Wagner's *Siegfried* is in active rehearsal at the Royal Operahouse. On the 7th inst. (to-day) Herr W. Taubert will celebrate his 50th artistic anniversary in the concert-room of the theatre. The programme of the Symphonic Soirée given on the occasion will consist chiefly of works by the veteran musician, including fragments from his opera of *Cesario*, the singers being Mme Sachse-Hofmeister and Herr Betz.—Anton Rubinstein has commenced his series of seven Historical Concerts, in which he proposes to practically illustrate the history of pianoforte-music from the earliest times down to the present day. The programme of the first concert contained some 40 different works. England was represented by William Bird and John Bull (1540-1628), and France by Couperin and Rameau. Then came specimens of Scarlatti, as representing Italy; of Bach, Handel, Haydn, and Mozart, as representing Germany. The second concert was devoted exclusively to Beethoven, who contributed his Sonatas in C sharp minor; D minor; C sharp, Op. 53; F minor, Op. 57; E minor, Op. 90; Op. 101; Op. 109; and Op. 111.—M. Dimitri Slavianski d'Agrenoff's Company of Russian Singers, consisting altogether of 45 persons, have made their appearance at the Philharmonie and been well received. They are well trained, possess fresh and pleasing voices, and their selection of pieces is interesting; but there is a sameness about all they do, and, after a time, their performance would, probably, become monotonous to non-Russian ears.

GÖRLITZ.—The eighth Silesian Musical Festival is fixed to come off here next June, and, like the last, will be under the experienced direction of Herr Ludwig Deppe, of Berlin. The programme will include works by Bach, Handel, Mozart, Beethoven, Mendelssohn, Raff, Grell, Goetz, and Bargiel.

BAYREUTH.—At the "Festival-Play-Performances" next year, *Parsifal*, which will commence and also close the series, is to be given nine times, and *Tristan und Isolde* eight. Besides the artists already announced as engaged, Mme Rosa Sucher, of Hamburg, will appear more than once as Kundry in *Parsifal*.

STRASSBURGH.—The *Pädagogium für Musik*, or Musical Pedagogium, founded by Herr Bruno Hilpert and Mme Rosa von Warnecke, is going on very prosperously and is attended by a large number of students.—The members of the local Men's Choral Association celebrated the birthday of their Patron, the Crown Prince of Germany, by a special and more than usually attractive concert under the direction of Herr Bruno Hilpert.

MEININGEN.—Johann Brahms and Professor A. Brodsky, of Leipzig, took part in the third Subscription Concert of the Ducal Orchestra. The programme was thus constituted: Overture to the *Märchen von der schönen Melusine* (Mendelssohn); Violin Concerto, D major, Op. 77—Professor Brodsky—(Johann Brahms); Overture to *Fidelio* (E major) (Beethoven); and, for the first time, Fourth

Symphony, in E minor (Johannes Brahms). The last-named work, the special attraction of the evening, is divided into "Allegro non assai," "Andante," "Allegro giocoso," and "Allegro energico e passionato." Herr Brahms, who was loudly and repeatedly applauded, conducted both his own compositions himself.

VIENNA.—Herr Johann Strauss's new work, *Der Zigeunerbaron*, has been produced with success at the Theater an der Wien.—The Society of the Friends of Music have issued their prospectus for the season of 1885-86. The works performed at the four regular concerts will be: Overture, Op. 124, Beethoven; Violin Concerto, Arma Senkrah; Bach's "Magnificat," as arranged by Franz; *Elijah*, Mendelssohn; "Rhapsodie," Franz Liszt; "Mirjams Siegesgesang," Schubert; "Die Sieben Worte," Heinrich Schütz; "Te Deum," Bruckner; the "117th Psalm, a capella," Robert Franz; "Rhapsody for Alto and Men's Chorus," Johannes Brahms; Choruses, Herbeck and Schumann; and a Symphony, Haydn. The concerts will take place on the 22nd of the present month, the 13th December, the 10th January, and the 4th April. Hector Berlioz's *Damnation de Faust* and Beethoven's *Missa Solemnis* are selected for the two extra concerts in March and April respectively.

PESTH.—The tenth anniversary of the opening of the Volkstheater fell on the 15th ult. During the ten years, 222 pieces and 3570 performances have been given, and 153,571 florins, 78 kreuzers paid for authors' fees.

MOSCOW.—M. Tanéew, previously professor of the piano, has been appointed Director of the Conservatory of Music, and M. Jafonoff, from the St Petersburg Conservatory, has succeeded him as professor of the piano. The former Director, M. Hubert, has been appointed professor of musical theory.

NEW YORK.—Miss Clara Louise Kellogg has signed a contract for a four months' concert-tour through the West and South-West, with Major Pond. The *troupe* will start early in November, and go *via* Cleveland, where Miss Kellogg and Miss Ollie Torbett, the violinist, are engaged for the Musical Festival.

REVIEWS.

Lady composers are rapidly coming to the "front," judging from the numerous compositions from their pens we daily receive. Messrs Stanley Lucas, Weber, & Co., have just forwarded us three new songs and a duet, the composers being Marie Antoinette Kingston, Maude Valérie White, Mary Travers, and Ethel M. Boyce, the two last having their names as composers to make, but the others are now well known and have established reputations which the compositions before us will tend to enhance. Miss Kingston's "Sweetheart, say," is worthy of Mr W. Beatty Kingston's fanciful and graceful verses which have evidently been set to music *con amore* by his talented daughter, the result of their joint efforts being a very charming song that will please both musicians and amateurs. Miss White's setting as a vocal duet of Ruckert's verses, "Du bist du ruh," the English translation of which ("Thou art my rest") is by the accomplished composer of the music, bids fair to attract the attention of vocalists, as the voice parts blend harmoniously and the pianoforte accompaniment is simple yet effective. Miss Travers' setting of Thomas Moore's well-known lines, "Careless love and Faithful love," might have had more variety in its treatment, "Careless love" being illustrated by the same musical phrase as "Faithful love." We may be able to judge of Miss Boyce's talent when she has more euphonious words to set to music than Mr Smith has supplied her with in "So she went drifting."

Mr Poole, of Uxbridge Road, has forwarded us a song published by him, "written and composed" by M. L. Palestro, in which the author appears to more advantage as a musician than as a poet, the melody being taking and the words commonplace.

Messrs Phillips & Page have sent us "Constant still," a song, words by Rosa Carlisle, music by Leigh Kingmill, on the title page of which is a quotation from *The Graphic*: "We may be sure that 'Constant still' will be one of the reigning favourites of the season to come." We will not gainsay so agreeable a prophecy. Our readers may therefore accept our contemporary's dictum. [The publishers' attention is called to the last bar of page 5. The note over the syllable *ev* should be a breve, not a semibreve.] The same firm has published "Glory to Thee, my God, this night," an evening song, words by Bishop Ken, music by Charles Gounod. A note on page 1 notifies that "The words of the last verse have been added, and are copyright." What has M. Gounod to say to this?

The performance of *Faust* at the Politeama Rosetti, Trieste, had to be put off lately because, on the evening it should have taken place, the weather was so bad that the streets were inundated, and neither public nor artists could reach the Theatre.

MONDAY POPULAR CONCERTS.—FIRST CONCERT

on MONDAY Evening next, Nov. 9, in ST JAMES'S HALL, when the programme will include Beethoven's Rasumowski Quartet in F major; Haydn's Quartet in D minor, Op. 42; Raff's Giga con Variazioni for pianoforte alone; and Legend and Mazurka by Wieniawski, for violin and pianoforte accompaniment. Executants in quartet, &c.: M^{me} Norman-Néruda, M^{me} L. Ries, Hollander, and Franz Néruda. Pianoforte, M. Vladimir de Pachmann. Vocalist, Mr Edward Lloyd, who will sing Wagner's "Preslied," and "Thou whom I vow'd to love by" (Schubert). Accompanist, Signor Romili. Commence at Eight.—Subscription to Sofa Stalls for 21 concerts, £5 5s. Sofa Stalls, 7s. 6d.; Balcony, 3s.; Admission, 1s. Programmes and tickets at Chappell & Co.'s, New Bond Street, and Poultry; Austin's, St James's Hall; and the usual Concert Agents.

SATURDAY POPULAR CONCERTS.—FIRST CONCERT,

on SATURDAY Afternoon, Nov. 14, in ST JAMES'S HALL, when the Programme will include Spohr's Quartet in D minor, Op. 74, No. 3; Beethoven's Pianoforte Trio in D major, Op. 70, No. 1; Brahms's Scherzo, Op. 4; and Henselt's Romance and Etude, "Si oiseau j'étais," for pianoforte alone; Max Bruch's Romance in A minor for violin, with pianoforte accompaniment. Executants in Quartet, &c., M^{me} Straus, L. Ries, Hollander, and Franz Néruda. Pianoforte, M. Vladimir de Pachmann. Vocalist, Mr Joseph Maas, who will sing Handel's Recit and Air, "Deeper and deeper still," and a Song by Mendelssohn. Accompanist, Signor Romili. Commence at Three.—Subscription to Sofa Stalls, £5 for 20 concerts. Sofa Stalls, 7s. 6d.; Balcony, 3s.; Admission, 1s. Programmes and tickets at Chappell & Co.'s, New Bond Street, and Poultry; Austin's, St James's Hall; and the usual Concert Agents.

DEATH.

On Sunday, Oct. 18, at his residence in Orange, N. J. (U. S., America) Mr LOWELL MASON, President of the Mason and Hamlin Organ and Piano Company, aged 62.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, NOVEMBER 7, 1885.

DR EDUARD HANSLICK ON MUSICAL PITCH.*

(Continued from page 690.)

I would not impugn to the extent of a single vibration the theoretical correctness of the Meerens Diapason, but, were the latter ten times "more convenient," and M. Meerens ten times more genial—these advantages vanish, according to my views, if we sacrifice the Paris pitch which cost so much to attain and which is now so wide-spread. At present, when uniformity is our aim, let there be no schism, no forming of sects. It must not be forgotten that an absolute and infallible standard for counting the vibrations of a tone does not exist. It is impossible to say that only a tone of exactly such and such a number of vibrations in a second is the sole correct *a* on the second space of the treble staff, and that every tone differing from it in the slightest degree is false, is not the correct *a*. A certain latitude exists in this as in so many other physical experiments. The pitch *a* was different in Gluck's day to what it was in Meyerbeer's, different in Vienna to what it was in Paris, and yet was everywhere *a*, the *a* of a particular period and of a particular town. Nay, at the same period and in the same town, a distinction was formerly made between the "chamber tone" and the "choral tone." The tone-degree or pitch is, therefore, to a certain extent, something conventional; were this not so, there would be need of no convention, no conference, to induce different musical towns to unite in adopting a fixed and normal *a*. And the Meerens normal *a* is by no means the absolute and sole correct *a*, though based, by the way, on the authority of Hoiné Wronski, a clever visionary, who calls his system "La Philosophie absolue" or "Le Messianisme," and declares that he has discovered the absolute truth in every science.

For the normal tone we do not possess even an infallible natural measure which, on introducing the metrical system, the French—thought they had found in the length of an arc of the meridian.† The efforts, moreover, to form sects in the matter of

a uniform pitch are not new. Immediately after the introduction of the Diapason normal in France, a few voices were raised in Germany, to declare that a still lower pitch would be better. I remember, for instance, a well-known singing master and acoustician, Nake, of Dresden, who, in 1861, carried on an eager propaganda, in Vienna as elsewhere, for his lower *a* of 838 vibrations. But, at that precise period, the proposal to adopt the Paris Diapason was under consideration, and had the eloquence of this most genial apostle of the "Mozart Pitch" succeeded in effecting its object, he would have happily isolated us from the rest of musical Europe. Perhaps Herr Nake was really wiser than the adherents of the French Committee, and perhaps M. Charles Meerens is—but the wiser gives way. Herr Nake took his departure, and the Minister, Herr Schmerling, with unshaken resolve, decreed us the inestimable boon of the Paris Diapason, that is the lowering, by nearly a semi-tone, of the then enormously high orchestral pitch. This was a great result, which cost a great deal of trouble, a great deal of time, and, moreover, a great deal of money,† a result which has continued to become more valuable in proportion as other countries have also adopted the same course. Were what has been thus gained now questioned for some academical reason or other, I should feel inclined to call it almost a misfortune. A man who in his time has pleaded so warmly for the Paris pitch, and co-operated in procuring its adoption, may be forgiven for exhibiting a little zeal in presence of the new and grave symptoms.

It has been objected that our Paris pitch has perceptibly risen in the last twenty years; that is unfortunately true. But the same thing will happen with every other pitch, unless great care is taken to preserve it unaltered. The *Exposé* of the Society of Music itself declares that "the normal pitch has remained totally unchanged throughout France during the last five-and twenty years." A careful supervision has evidently been exercised there, and matters have not been carelessly allowed to take their own course, as in Vienna. Laws require not only to be passed, but, also, to be maintained and watched over. And this is certainly an important point; according to my view of the case, the most important of all. It is absolutely imperative to bring back to its normal level our pitch, which has gradually grown higher. With good will and a few unimportant alterations in the wind instruments (which were made expressly in accordance with the French Diapason) this may easily be done. Herr Jahn, the manager, has announced his laudable intention to carry out this measure at once and without reference to the deliberations of the "Conference." Our singers will thank him, for the French Diapason permits the due display of every class of voice. That, moreover, a lower pitch would have its practical disadvantages, is a fact which our high tenors will be the first to corroborate; in many characters their most brilliant notes would go for nothing, and not one of them would sing the part of Max in *Der Freyschütz*. We must not indulge, however, in Utopian hopes of being able to fix immutably any one normal pitch. The orchestral pitch will actually often rise in the course of an evening, especially when the instruments become considerably heated. According to Nake's measurements in 1861, the then *a* of the Kärntnerthor Orchestra rose in the last act of *Norma* from 932 to nearly 936 vibrations. It is almost impossible to avoid leaving off too high at the end of an opera; but we may avoid beginning too high each successive evening.

Wherever efforts are made to ensure uniformity of pitch an especial difficulty is presented by military bands. As such bands play in the open air, and have to be heard at greater distances than other bands, a sharper and brighter, that is to say, a higher, pitch is indispensable for them. Then, again, in their case, consideration for the singers' voices, a most important point for theatrical orchestras, has not to be taken into account. If in music, as in other things, there are "authorised peculiarities" which must be spared, the higher pitch of military bands is undoubtedly one of them. Apart from the enormous expense for the purchase of

as much an artificial measure as, for instance, the Vienna *Klafter* or "fathom." Vessel, the highly respected Königsberg astronomer, was the first to point out the absurdity and impracticability of introducing a natural standard of lineal measurement. After the labours of a hundred years, scarcely a fourth of the quadrant has been measured, and each new measurement alters the results of the previous measurements.

‡ The cost of supplying the two Imperial Theatres and the Emperor's Private Band with new wind instruments amounted to 10,846 florins.

* From the Vienna *Neue freie Presse*.

† The *Étalon* or "Standard Metre" preserved in Paris is by no means the ten millionth part of the Earth's Meridian from the Equator to the Pole, but

so many new wind instruments, even I almost doubt whether it would be advisable to reduce this pitch to the lower Paris pitch. The necessity for civilian and military bands to play together is among us an exceptionally rare occurrence. But what can and should be effected is that the musical pitch should be one and the same for all military bands of the same state. Our readers may recollect the scandal caused here when, on some grand public occasion in presence of the Imperial Court, two military bands struck up together the National Hymn in so atrociously discordant a manner that it was necessary to command one of them to stop. Such instances of discord might be officially rendered impossible in future, and most effectually, perhaps, by again appointing someone to the abolished post of Imperial Military Chapel-master, whose duty it would be to introduce a uniform pitch for all military bands and see that it was invariably observed. In this case, too, there is no question of uniformity with other nations, as our regiments are not in the habit of meeting those of foreign states for the purpose of harmonious co-operation; on the contrary.

We are drawing to a close. For their endeavour to secure the adoption in all countries of a uniform normal musical pitch, we owe the Viennese Society who proposed it our most sincere thanks. At present, however, this strikes me as being attainable and desirable only in so far as that all states which have hitherto not adopted the French *Diapason normal* should be invited to do so. Whether a formal International Conference of numerous foreign plenipotentiaries is necessary for this is a point I do not venture to decide. It is possible the desired uniformity may be more speedily attained in this manner than by means of correspondence and diplomacy. If, however, the proposal to be submitted to the foreign delegates should not simply recommend them to give in their adhesion to the French *Diapason*; if the most different tuning-forks are to be again tried; if vibrations are to be counted and protocoled, and if every imaginable proposal for change is to be discussed, then—I fear—with a large expenditure of time many academically interesting results may perhaps be attained, but scarcely practical success.

EDUARD HANSLICK.

HANDEL AND BACH*

BY PROFESSOR SIR G. A. MACFARREN.

PART I.

This year, on whose threshold we are now standing, is a notable date in musical history, notable by reflection of the past, and let us hope notable in the manner in which that past will be commemorated. It is 200 years since Handel and Bach were born. The Greeks, Egyptians, and Chaldeans insisted on the relationship supposed to exist between music and astronomy. They counted the seven planets as representative of the seven notes. Fiction lies at the root of this supposition, since then the earth was regarded as the centre, and the sun as one of the planets revolving round it. But supposing the idea to be metaphorical, it may give license to another figure of the same kind. I will suppose these great men who have been named to be double stars, influencing a planetary system that yielded, on the principle of gravitation, to their attraction and repulsion. The planets which surround those double stars are the men whose works they studied, or they rivalled, or surpassed. George Boehm, an organist and composer for the organ, was resident in the town of Luneberg, where the youthful Bach spent three years. Buxtehude, the Dane, who for long resided in Lubeck, was visited by Handel and by Bach. Fuchs lived through their time, and his "*Gradus et Parnassum*" was the authority for counterpoint throughout Germany for an entire century. Johann Kaspar Kerl was a notable composer of the period. Reinhard Keiser was the man who established a national opera in Germany, several years later than English opera had been instituted; but, by his multitudinous productions, and by the assistance he gave to other composers, he advanced theatrical music in his country to a very prominent state of perfection, and laboured also in the service of the church with very admirable effect. Kuhnau is notable as having been the first German to apply the term "*sonata*" to an instrumental composition, extending the plan of such a work very largely from the first pieces ever so defined, namely, the organ compositions by Gabrieli, in Venice, in the last portions of the sixteenth century. Mattheson was the friend of Handel's youth, he was a composer,

singer, and historian. Muffat, father and son, were two great notabilities of the period. Pachelbel was still more famous than they, and it is to be supposed that his writings had a very large influence on the style of Bach. Rheinken was admired, not alone for his written compositions, but for his remarkable power of improvisation on the choral tunes of the Lutheran Church. Telemann was in several instances placed in rivalry with both our composers; and Walther was the fellow townsman for many years of Bach, whose intimate friend he was, and one who left many biographical particulars with regard to him. There must also be considered three very famous Italian violinists, two of whom were in Germany, and one still remaining in his own country, but exercising a very large influence on the development of music in Germany. These were Albinoni, Vivaldi, and Corelli.

If you accept this fancy of the musical planetary system, you will be perhaps indulgent of another. The chemical and electrical phenomena that have induced the geological formation of the earth, may be presumed to have some correlation with the natural influences which work on the spiritual as powerfully as those do on the material composition of the universe. The fact that these two great men worked together, and that they only followed by a very brief period another man, who may well be counted a third of so illustrious a party, who lived ten years through their lives—I mean Henry Purcell—it is fair to suppose that there may be some influence at work that affects the higher mental powers, and that induced at that particular period such an exceptional organization as resulted in the genius of each of these three men.

Comparison is not criticism, and in speaking of these men, who have many things in common, one would rather use disparison to point out the incidents in which their personal characteristics, their artistic powers, and their biographical careers differed; but if one will not compare, one may make a parallel of the incidents of their lives. Handel was born in Halle, now a university town, but the university was not founded until a few years after the birth of our master. It is also a cathedral town, but does not possess a cathedral of remote antiquity, for the building dates from somewhere about the period of our Henry VIII. The composer was born on the 23rd of February, though strangely that date is mis-stated on his monument as the 24th, but some persons who have been diligent and careful in research have proved that the 23rd was truly his birthday, and the 24th his baptismal day, it having been the custom at that period to baptise a child on the day after its birth. It was in that year which, according to the New Style, is counted 1685, but on the tombstone in Westminster Abbey is stated to have been 1684. This perhaps needs a word of explanation. At the period when the Old Style prevailed the year began in March, so that the names of the months then accorded with their positions in the year. September, October, November, and December were the seventh, eighth, ninth, and tenth months, while January and February were the eleventh and twelfth, consequently, on that particular day in February, Handel was born in the year then reckoned as 1684, but in the New Style, which threw the first of the year back to January, instead of March, it corresponded with 1685. His father was a physician, who looked upon our beautiful art of music with disdain. He considered that it was a fair amusement, but no occupation for an intelligent and respected citizen. He had taken long to mature this view on an important subject, for at the time of Handel's birth, the father was sixty-three years old. That fact was curiously stated or mis-stated by a biographer, some five or six-and-twenty years since, who begins his book by saying "the father of Handel was sixty-three years old when he was born." The mother of Handel was then thirty-five. As a smallest child his disposition for music was already evinced. It is not shown by what means he obtained the placing of a spinet in an attic or loft. The spinet itself has a very faint sound, and this sound was deadened by weights on the lid; the spinet was at the top of the house, and the boy could go to it and try his musical experiments without being overheard by his father. At seven years old he learnt that his father, the doctor, was to visit an elder son, the child of a former wife, who was in the service of the Duke of Saxe Weissenfels, and the little boy, Handel, wished to accompany him. He was refused, was persistent, ran after the lumbering travelling coach, protesting that he must go, until at last his father relented, and carried the urchin with him. In the Duke's Chapel the child found his way to the key-board of the organ, and to the surprise of everybody, played in such a manner as to show that he had already obtained some mastery of the finger-board, and it was on the persuasion of the Duke that then the physician allowed his son to be thoroughly trained in music.

Now, let us look to the infancy of the other star of our musical firmament. He was born twenty-six days later than Handel, in Eisenach, another town of the Saxon territory, a town interesting in musical history as having been the gathering-place of the Minne-

* Delivered January 5, 1885, before the members of the Musical Association, H. C. Banister in the chair.

singers, when they assembled for the tournaments of song which in the thirteenth century were held in the Wartburg, a castle of one of the Saxon Princes, which overhangs the town. This castle of the Wartburg is also interesting as having been the place of protection of Luther when he came from the Diet of Worms, and was pursued by the opponents of the Reformation. There he was screened, there he made his translation of the Scriptures, and, after ten months, found opportunity to pass into the world again. Thus there is a religious as well as a musical association with the town of Eisenach and the castle of Wartburg. The father of Bach and his twin brother are said to have been so much alike in figure, in face, in voice, and in manner, that their two wives knew them not apart except by their dress. The family of Bach had been notable in our art for 200 years, and continued for almost another century most strongly to represent music throughout all the district of Thuringia and the surrounding portions of Germany. The earliest of the family of whom is any record is supposed to have fled from some religious persecution in the early part of the sixteenth century into Hungary, and to have returned when matters were quiet into the district where his sons, and their several sons and grandsons, generation after generation, practised music. These many cousins had the habit of assembling at a particular period every year, and it is said that upwards of 300 of them, all having family relationship, all being musicians, and all of them bearing the name of Bach, have sometimes met together. The occasion of their meeting was to compare their musical productions of the year, and to perform such of them as were practicable. The father of Bach was especially a violinist, hence it may be thought our infant composer heard very much of the violin, and doubtless practised it himself. The mother of Bach died before he was ten years old; in seven months his father married again, and, two months after the marriage with the second wife, himself died, so that in the year 1695 Bach was an orphan. He was taken then into the protection of his elder brother, Johann Christoph. One remarkable point throughout the annals of the family is the very frequent use of the name of Johann. There was obviously no scruple or hesitation about applying to several brothers this same name, so the father of our great Johann Sebastian was Johann Ambrosius, his brother was Johann Christoph, a nephew of whom, the elder brother of Bach, was also Johann Christoph. He probably continued to Sebastian any musical education which had been begun by a kind of natural inheritance; but he seems to have had a very remarkable reticence as to the manner in which he would pour forth his instruction. Music printing was very little practised at that period, and the multiplication of copies of musical works was principally made by hand. The elder brother possessed a book with some choice specimens of the compositions of the time, which Sebastian desired to study. His brother forbade him a sight of the book, declaring that it was far too advanced in character for his comprehension. It was locked up in a closet with a trellis-work door, and Sebastian on moonlight nights put his small hand between the breaks in the trellis; the MS. was happily unbound, and so he could roll up the sheets and draw them forth. He took them to the moonlight window and copied the music; but having such sparing opportunity as the full moon afforded, the task occupied him for a year. At its conclusion, the brother discovered the transcript and took it from him, and the boy did not recover it until many years afterwards. When Bach was fifteen, namely, in the year 1700, he aimed at independence, and proceeded to the not remote town of Luneberg, where he was admitted to the community called the *Matin Singers* of St Michael's Church. Here was given an education in literature as well as music, and he studied Latin, and, as far as was within the possibilities of the place, organ playing, particularly making the acquaintance of Boehm, to whom I have already alluded, from whom it may be supposed that he received counsel.

(To be continued.)

MUSIC IN GLASGOW.

The second and final Richter Concert took place on Oct. 30. St Andrew's Hall was better filled on this occasion; still, there was plenty of room and to spare. This means, I fear, that the guarantors will be called upon for a contribution. But—well, we shall see what is proposed to be done by the management, and comment is therefore reserved. Dr Richter's programme was again of a familiar type, and while the master guiding power shone out triumphantly in more than one Wagnerian example, it yet falls to be recorded that the performances of Beethoven's glorious C minor Symphony and the *Leonora* No. 3 Overture by no means overshadowed the efforts hereabouts of Mr August Manns and his forces. Much high-class work has been accomplished in Glasgow by the Sydenham chef, and I venture, to say that his

artistic labours have led up, in no small measure, to a due appreciation of the good things provided by Dr Hans Richter. Space can only permit the briefest reference to the gathering which assembled in the Queen's Rooms after the concert. Hospitality is a leading feature in the creed of the Glasgow Society of Musicians. What more distinguished stranger than Dr Richter could the "fathers and brethren" propose to honour? There was no doubt about the answer, so a company of 150 "right trusty and well-beloved" citizens of St Mungo rallied to the call of the committee. The supper was a capital one. Mr Julius Seligmann, the genial president of the Society, fairly excelled himself in proposing the toast of the evening, and Dr Richter seemed uncommonly astounded at the demonstration known as "Highland honours." The health of the Royal family, by the way, was given with flying topsails, a pretty "show," which bids fair to attract attention in these parts.

At the City Hall concert on Saturday evening last Mr Airlie submitted an exceedingly enjoyable programme. It included nothing more nor less than a brand new cantata from the pen of Herr Gustav Ernest, the composer who won the prize of the London Philharmonic Society for the best concert-overture. "Fortune, all men call thee fickle," was its motto, if I remember rightly. Well, the much maligned "jade" smiled—deservedly, be it said—on the young German, and, if I am not greatly mistaken, his cantata, *Love's Conquest*, stands a good chance of coming to the front in its own special province. The little story is simplicity itself—an incident in lowly village life illustrating the familiar adage about the course of true love. There is nothing terribly novel in such a theme, but, all the same, the librettist, Mr J. Stewart, has invested it with several examples of graceful and well-turned verse. And what account has his coadjutor given of himself? A good one, as I have already hinted. In many respects the music attains, indeed, a level of high excellence. Instance the suave, sympathetic, and tuneful writing to be found in the opening number, "O love, true love;" the attractive tenor air, "Vouchsafe thine aid," and the bright, vigorous, and exhilarating chorus, "O, wedding bells." Herr Ernest's workmanship is at all times artistic, and, notably so, the accompaniments. Remembering, doubtless, that "melody is the essence of music,"—Mozart said so, and he knew something about the matter—Herr Ernest has not drawn upon certain advanced forms of utterance. He is no musical psychologist, his vein of melody is a well-defined one, and he thus appeals to a very large circle of musical folks who refuse to be carried away by the banner bearing a "strange device." *Love's Conquest* made its mark here beyond a doubt, so much so that the work has been secured for the Glasgow Academy Choir, an organization which Mr John McLaren, the able conductor, has raised to a high state of proficiency. By and bye, then, the cantata will be heard in Glasgow in its choral garb, and this will be to its distinct advantage. Last Saturday's performance was in the hands of a quartet party only. It was a thoroughly competent team of vocalists, each and all were evidently in "touch" with the composer, and Herr Ernest himself lent valued aid at the piano-forte. In the beautiful air for soprano voice, "Come back, O dream of other years," Mdlle Marie de Lido won a frank success. The popular Russian artist has never, perhaps, been heard in Glasgow to such advantage, and this seemed to be the opinion of her large and enthusiastic audience. Miss Clara Myers had charge of the contralto part, but she made her best point in the miscellaneous part of the evening programme. Here she introduced "The Ash Grove," and made the fine melody her own. The other artists were Mr Hirwen Jones and Mr Frank Walker.

At the opening meeting for the season of Ye Cronies' Clubbe, there was, as usual, an admirable programme of music. It comprised, amongst other good things, Rubinstein's B minor Concerto, a work which tested to the full the abilities of Mr C. Hall Woolnoth as a pianist. A remarkable success was achieved, and Dr Hardy, the conductor, must also be congratulated.

Mrs Bernard Beere is fulfilling a six nights' engagement at the Royalty Theatre. It commenced on Monday evening last, when the accomplished actress gave her well-known personation of *Fedora*. The company is an unusually strong one. F.

CRYSTAL PALACE.—We are informed that a grand festival under distinguished patronage will be held in June next to celebrate the Jubilee of Her Majesty's accession to the throne.

CONCERT.

WESTBOURNE PARK CHAPEL POPULAR CONCERTS.—The first concert of the third series took place on Monday evening, November 2, when an effective programme was presented to the very large audience which crowded every part of the building. Dr Clifford, pastor of the church, in a few hearty sentences of welcome, told of the success which had attended the efforts of the committee in the past. He felt sure that the church was on the right track in providing elevating and refining recreation for the people, and wished the scheme every prosperity. Thereafter Miss Alice Roselli sang with taste and dramatic force Roedel's air, "Cast thy bread," and "Souvenirs du jeune age," from Herold's opera, *Le Pré aux Clercs*. Miss Helen Meason sang Edith Cook's "Wooring." Miss Agabeg played Liszt's "Pas des Patineurs" and Beethoven's Sonata in C sharp minor with great ability. Herr Polonaski excelled in several violin solos, and joined Miss Agabeg in a sonata for pianoforte and violin, by Handel. Songs and duets were also contributed by MM. Traherne and Cecil. The audience, numbering about 1500, were highly pleased with the entertainment provided for them under the able musical direction of Miss Agabeg, who acted as accompanist as well as solo pianist.

PROVINCIAL.

BRIGHTON.—The Royal Amateur Orchestral Society gave a concert in the Dome on Saturday last, H.R.H. the Duke of Edinburgh led the band, and Mr George Mount conducted. *The Brighton Guardian* informs us that the room was very well filled and the audience was expeditiously and comfortably disposed by the staff of Messrs Lyon & Hall. The orchestra numbered one hundred instrumentalists, and many well-known local musicians were in the ranks. Numerous selections from popular works were performed, a novelty being Raff's favourite "Cavatina" interpreted by all the first violins, to an orchestral accompaniment arranged by Mr G. Mount. Public interest, however, naturally centred in Handel's "Largo," rendered by the Duke of Edinburgh (violin), Mr Ernest Lockwood (harp), and Mr Cooke (organ). Loyalty was evidently the feeling which prompted the endeavour to secure a repetition. It was successful, and His Royal Highness graciously consented to play the movement again, though one of the strings of his violin had snapped, and he had to be provided with another instrument. The damp weather had had its fell effect on the whole of the strings, and ominous snaps were continually recurring during the afternoon. Both the vocalists who had been originally announced to appear were prevented from being present. Fraulein Lilli Lehmann had some days before the concert given place to the charming daughter of Mme Trebelli, while an announcement by the Duke that Mr Maas was unable to sing, led to the breach being filled by Mme Trebelli herself. Brighton audiences are not unjustly complained of as being extremely immovable, but Saturday's "room" bestowed such a hearty welcome upon Mme Trebelli that she had to stand some considerable time bowing her acknowledgments. The applause which followed the French ditty she sang was just as cordial. She was compelled to return, and then gave the "Habanera" from *Carmen* with characteristic dash. Her daughter, Mdle Antoinette, who thus early renewed her pleasant acquaintanceship with the local public, sang with all the refreshing *verve* of youthful genius. Both in Gounod's valse from *Romeo et Juliette* and a song from Delibes' *Jean de Nivelle*, the verdict of her recent *début* was amply justified and renewed with the greatest cordiality. The first movement of Beethoven's Op. 37 was effectively played by the Chevalier L. Emile Bach, and on the conclusion of the programme the National Anthem was once more performed.

BROMLEY (KENT).—The first of a series of chamber concerts, announced by Mr F. Lewis Thomas and Mr Wm. C. Hann, was held in the West Street Hall on Thursday evening, Oct. 29, when a large company of amateurs and connoisseurs assembled to enjoy an exposition of the art, and to honour the enterprising artists engaged in bringing it to their immediate neighbourhood, where the entertainments will, during the winter months, form a welcome means for passing an evening in a delightful way. Fortunately chamber instrumental music can be efficiently performed in the suburbs, and the concert-giver can thereby save the inhabitants a cold and weary journey to and from town. It is in this direction musicians should seek compensation for loss of support generally experienced in London. If its centre be occupied, the lines that radiate from Charing Cross should be traversed even to their farthestmost limit to find a new rallying point. Such a position has been taken up by Messrs Thomas and Hann at Bromley. The first programme submitted for approval contained, amongst other things, Mendelssohn's Trio in D minor (Op. 49) for pianoforte, violin, and violoncello, and Rubinstein's Sonata (Op. 18) for pianoforte and violoncello. In the

latter the two artists found ample means for the display of their mastery over their respective instruments. Beyond the exhibition of technical skill there was in the performance of Rubinstein's duet a rare unanimity of feeling and purpose. The auditor found himself in the presence of two young yet accomplished musicians who, emancipating themselves entirely from the bands of the teacher, gave free course to impulses which agitate the youthful heart alone. This was a delightful experience. Besides, do not the themes of the Sonata embody to some extent modern thought, and what more suitable for its expression than the utterances of men whose sympathies must naturally be with things of the present age, with the youngest born into the world of music. Not that their exertions were, on the occasion under notice, confined to new works or those comparatively unfamiliar, for one of Haydn's Trios for pianoforte, violin, and violoncello was included in the scheme, and a Polonaise by Wieniawski afforded Miss Winifred Robinson a chance for gaining distinction, and Mr Arthur Thompson rendered songs of a classic type in a most acceptable manner. The next concert will be held on Thursday the 26th of November.—G.

GLASGOW.—Miss Fortescue concluded on Saturday night, the 31st October, a very successful engagement at the Royalty Theatre, under the direction of Captain H. S. Riddell. On Monday night *Frou-Frou* was produced, in which Miss Fortescue sustained the part of Gilberte, repeating the character on Tuesday and Saturday evenings. On Wednesday and Thursday evenings *Maud's Peril* was the attraction. The character of Lady Challoner was exceedingly well acted by Miss Fortescue, especially the sleep-walking scene in the third act. Friday evening being her benefit, *Pygmalion and Galatea* was given, and of course Miss Fortescue played the heroine, Galatea. On Wednesday, Thursday, and Friday evenings the comedietta was *In Honour Bound*. Miss Fortescue was admirably supported by Mesdames H. Fortescue, H. Cresswell, and K. Hodson; Messrs P. Beck, L. Corrie, Dalzell, A. Wood, E. Smedley, and C. Williams. The theatre was very full each evening, and great credit is due to Mr E. L. Knapp, the acting-manager, for the way in which he attends to the comfort of the audience.—E. J. R. B.

DISS (NORFOLK).—PRIMROSE LEAGUE CONCERT.—A concert was given in St Edmund's Hall, Hoxne, on Tuesday evening, October 27, under the auspices of the "Mary Habitation of the Primrose League," the principal artists being Miss Agnes Robins, Miss Alden, Mr J. H. Brockbank, Mr F. Newman (vocalists), Rev. T. S. Shaw (violin), Rev. E. H. Frere (violoncello), and the Misses French (piano). The entertainment was very successful, the hall being well filled with an appreciative audience, who received the patriotic songs and allusions to Lord Beaconsfield with enthusiasm.

NORWICH.—It is gratifying to be able to state that the promoters of the Jenny Lind Infirmary Concert met with unexampled success in the allotment of seats at the Victoria Hall on Saturday last. The Rev. Sir William Vincent, Bart., presided, and his duties did not conclude till close upon eight o'clock in the evening, at which time every place had been appropriated, and over £500 had been taken in cash. Applications for seats still continue to come in, and to meet these some extra places have been made and the space for unreserved seats confined to a very limited area. The result was at once communicated to Mme Albani, who has expressed to the hon. secretary her great delight that her visit to Norwich will prove such a complete success. Mme Albani will visit the Jenny Lind Infirmary on the day following the concert, at 1 p.m., prior to her departure for London to fulfil an engagement that evening.—A concert was given by the church choir of St Michael's Coslany in the Mission Hall, on Monday evening. Mr T. R. Newnam directed the proceedings, and the accompanists were Messrs W. Tann and G. Hardesty, the latter of whom presided at the pianoforte, generously lent by Messrs Darken for the occasion. The first part of the programme was devoted to a selection from Handel's oratorio, *Judas Maccabeus*, comprising the principal choruses, supported by the choir, who evinced—on the part of the boys especially—most careful training, and sang throughout with the utmost precision and effect. The second part was of a popular order, and various songs contributed by Miss Bertha Alden, Master Minton, Mr H. J. Brookes, Mr W. T. Sturgess, and Mr W. Ashton, and glees given by the choir constituted a programme which was in every way a credit to all concerned.—The city organist, Dr Bunnett, will resume his recitals, which have formed so pleasant a recreation during the winter season, in St Andrew's Hall, to-day (Saturday) and will continue them until the 19th December, inclusive.

DOUWICH.—The first rehearsal in connection with the Choral Society took place on Wednesday evening, Oct. 28, in the Salter's Hall. There was a large attendance of the members. Mr Quartermann, of Worcester, the newly-appointed conductor of the society, was present, and a good practice was gone through.—A concert in aid of the funds of St. Nicholas Church was given on Thursday

evening in the same Hall by the members of the choir and several other ladies and gentlemen who had kindly given their services. There was a large attendance. The several glees and part songs by the choir were well sung, and gave evidence of careful training. The concert will no doubt result in a substantial addition to the funds of the church.

THE INVENTIONS EXHIBITION.

The Jury awards in the Music Division of the International Inventions Exhibition are given in a supplement to the *London Gazette*. The following received gold medals:—

Augener & Co., excellence and cheapness in music printing; Besson & Co., general goodness and quality of tone of brass instruments; Boosey & Co., patent compensating pistons adapted to brass instruments, and general excellence of manufacture; Broadwood & Sons, general excellence of pianos; Bryceson Bros., application and development of electric action as adapted to organ mechanisms; Chanot, G., double bass and other instruments of the violin class; Chanot, G. A., & Co., violoncello; Chappell, S. A., oboes, cors anglais, and bassoons, made by A. Morton, of London; good quality of clarionets, made by Albert, of Brussels; and of the brass instruments made by Courtois, of Paris; China, Imperial Maritime Customs, collection of musical instruments; Duncan, G., violins; Hill, W. E., & Sons, violins, violoncellos, and bows; Hopkinson, J. & J., good excellence of pianos; Japan, Government of, collection of musical instruments; Kirkman & Son, general excellence of pianos; Mason & Hamlin Organ and Piano Company (U.S.A.), American organ; Metzler & Co., Victor Mustel's harmonium; Roder, C. G. (Germany), excellence in music printing; Rudall, Carte, & Co., improvements in flutes, and general excellence of other instruments made by them; Schiedmayer & Söhne (Germany), general excellence of pianos; Schröder, C. (Russia), general excellence of pianos; Siam, Government of, collection of musical instruments; Steinway & Sons (U.S.A.), general excellence of pianos, and several meritorious and useful inventions; Thibouville-Lamy & Co., good quality and moderate prices of the oboes, bass clarionets, and other instruments made by them; Ditto, cheap and good stringed instruments of various classes; Tubbs, James, bows; Walker, J. W., & Sons, excellence of organ tone, more particularly of flue work; Willis, Henry, & Sons, excellence of tone, ingenuity of design, and perfection of construction of organs. In addition to the above, there are forty-three silver and seventy-two bronze medals awarded in the musical department. Among those who have obtained silver medals are the following:—John Brinsmead & Son, good construction and touch of pianos and improved screw tuning pins; Chappell & Co., general good quality and moderate price of pianos; J. B. Cramer & Co., general good quality and moderate price of pianos; A. Bord (France), good and durable workmanship of pianos; Gilbert L. Bauer & Co., harmoniums and American organs; and Bishop & Son, sweetness of tone of diapasons, and ingenious method of transposing the pitch by a semitone.

[The above awards have, as a matter of course, met with much dissatisfaction from a great number of exhibitors. We must also confess being at a loss to understand how a jury could possibly arrive at the decision they have in many cases come to. However, there never has been a jury that could give general satisfaction! Being pressed for space in our present issue, we must postpone our remarks on the awards until next week, when we will fully enter into the details of each individual case.—Ed. M. W.]

MUSIC IN PARIS.

Sunday's programme at the Châtelet Theatre had the peculiarity of comprising an unusual quantity of dance music, in addition to two examples of Beethoven. The incidental ballet music, written by M. Leo Delibes for the revival of *Le Roi s'Amuse* some three years ago, proves even more effective in the concert-room than it did on the stage, and higher praise it would be difficult to bestow. The old-world quaintness of the "Gaillarde," the Mendelssohnian theme of the "Scène du Bouquet," and the captivating grace of the "Madrigal," alike found favour with the audience, who insisted on encores of the second movement, and would gladly have heard the whole work repeated. It is fair to add that full justice was done to M. Delibes' music, M. Colonne's orchestra being far more successful in interpreting *Le Roi s'Amuse* than in rendering Beethoven's Seventh Symphony. The brilliant "Danse des Bayadères," from Rubinstein's *Feramosa*, was also remarkably well executed, while a worthless minuet by Bolzoni for stringed instruments excited far more enthusiasm than it merited. Far higher in quality and treatment was the "Tarentella des Pêcheuses de Procida," by Joachim Raff, arranged for orchestra by Muller Burghaus. The

concert was concluded by movements from Beethoven's Septuor, played as is usual here, by all the stringed instruments. The exceedingly bad arrangements for admission to these concerts ought to be noticed, not merely because they are very annoying and should therefore be mentioned in order that they may be rectified, but also because they exhibit French officialism in a striking light. The entrance hall of the Châtelet Theatre happens to be unusually spacious, and has ample room for the simultaneous admission of any reasonable number of people. In order that the three grand gentlemen who form what is called the *contrôle* shall not be unduly hurried in their arduous operation of inspecting the admission tickets, the subscribers are obliged to crowd together in the open street, and are admitted only one at a time, a Garde Municipale, assisted by a gentleman in a white choker, mounting guard at the iron gate. The result is that the people obliged to *faire queue* to buy tickets at the door have not to wait so long as the regular subscribers. They manage all such things far better in London.—C. C.

ALBERT PALACE.

A vocal concert, held last Saturday evening in the Connaught Hall—the section of the above building specially set apart for musical performances—was, in spite of adverse circumstances, deservedly successful. Conscious of the attractive power of the art, the director has, from the starting of the enterprise, never relaxed in his endeavours to provide a class of music at once popular and good, engaging and instructive. He began by forming a complete orchestra, which had the distinctive character of being altogether national. Every department was filled by a musician born a Briton. In this particular the manager did not rightly estimate the degree of musical patriotism entertained by the inhabitants thronging the region of Battersea Park, who, in fact, seemed from the first insensible to the claims of native skill. To this indifference they added an unusual degree of apathy in regard to the merits of the performances, which were, by the bye, worthy in every way of their attention and patronage. Taking heed of such unmistakable indications, the director engaged a band every member being a foreigner; and to make the antithesis the more emphatic, the orchestra was composed entirely of artistic representatives of the fair sex. The interest of the public, even in attractions so unfamiliar, waned at last, and without loss of time the spirited manager organized a series of vocal concerts, the first of which proved so successful on Saturday last. Fortunately, he has at hand an excellent body of choristers wherewith to form, as it were, the groundwork of an entertainment. Under the admirable conduct of Mr A. J. Caldicott, the Albert Palace Choir has been brought to a satisfactory stage of efficiency. The part-songs, "Ave Maria" (Smart), and "Oh, who will o'er the downs?" (Pearsall), were rendered in a highly artistic manner. When occupied on these compositions the voices of the choristers were heard free from the heavy encumbrances imposed by the organ in the choruses, "The heavens are telling" (Haydn), and the "Hallelujah" from Beethoven's *Mount of Olives*. No one at any time expects the organ to render exactly the same kind and degree of aid to the voices as the orchestra affords; yet one cannot but resent the intrusion of a disturbing—nay, an antagonistic force; and this is just what the organ proved to be on Saturday. Except the soprano, no part could be heard when this huge mechanical force was set in motion; no vocal form could possibly live in such a deluge of sound. It is therefore on unaccompanied music that Mr Caldicott's fine choral body should be employed. That the approval of the audience will thereby be gained is evident by the unanimous desire expressed for a repetition of Pearsall's part-song. The inability of Mr Sims Reeves to appear caused, as a matter of course, disappointment—a disappointment tempered, however, by the hope of hearing the great tenor at the next, the second of the series of concerts announced by him. No sign of ill-humour was seen or heard, for, indeed, every visitor to the Palace had on his way felt the piercing winds and chilling rain, and was prepared to admit that a larynx so delicate as that of the singer's must be especially liable to temporary injury from such debilitating influences. A great effect was made by Mme Valleria in "Angels ever bright and fair" (Handel). This melody, so simple and so tender, received an interpretation that made the listener conscious that the fair artist was imbued with the sentiments and spirit of the great composer. An apology was tendered on behalf of Mrs Alfred Caldicott, suffering from catarrh. It was scarcely needed, for the lady revealed without impediment of any kind a voice of considerable charm, with a free and natural method. Miss Roberts was heard in "But the Lord is mindful" (Mendelssohn), and Mr Thorndike in Gounod's song, "There is a green hill far away," while to Mr Iver M'Kay were allotted the recitative, "Deeper and deeper still," and the accompanying air, "Waft her, angels," from Handel's *Jephtha*.—D. T.

MUSICAL PITCH.

(To the Editor of the "Musical World.")

SIR,—I should be glad if you would permit me to call attention to a subject of importance which was mentioned in the press recently, only, it would seem, to be allowed at once to drop. I allude to the question of the establishment of a musical pitch for England. Sir George Macfarren's letter conveying the decision of the committee attracted scarcely any notice in the press—none at all from the musical profession, with one exception. Just then the questions of "Conservative colours" and the scratching of Paradox were too important to leave space for a subject so trivial as the musical reputation of England.

Sir G. Macfarren's letter states that a committee was formed to consider the question, on receipt of an official notification that the *diapason normal*, or French pitch, had recently been adopted in Belgium; and that, finding the existing military pitch could not be interfered with, the committee therefore concluded that any change was "totally impracticable," English theatre and concert orchestras being almost entirely dependent on military aid for wind-instrument players.

The Royal Academy of Music and the committee appear to have been ignorant that the *diapason normal* has been for many years in force in Belgium in all schools, conservatories, theatres, &c.—everywhere except in the army. The recent Royal decree merely ordered its adoption in the military band, also, where the *ancien diapason*, almost the same as that of the English bands, had been retained; so that, in fact, for several years two widely different pitches have been running side by side, and without any practical inconvenience.

In England, except in the case of the well-known bands always stationed in or near London (and to a limited extent even there), the connection between civil and military music is almost *nil*, no theatre or concert orchestra of any reputation resorting to military aid if it can possibly be avoided. This is quite well-known and quite intelligible. Our regiments are so constantly moved that anything like a continuous engagement would be out of the question; and the regulation as to bandmasters, joined with the short service system, could not possibly have any better results than the limited skill, the coarseness of tone, and the vulgarity of style which are unhappily common now in our military music.

In Belgium, the connection has always been close and general, at least half of each regimental band being artists, who are really musicians first and soldiers afterwards—engaged because they are musicians—and who are dependent far more on their civil engagements than their military pay. With brass instruments there is no difficulty whatever, as they can be adapted to both pitches, the change being effected in a moment; while, in the case of wood instruments, it was only necessary, and was of course well worth while, to have two, one for each pitch.

That which the committee declare to be an insuperable difficulty in England, therefore, was found to be no difficulty whatever in the very country to which their attention was directed.

The confusion existing in England, the pitch varying from day to day and from place to place almost like the weather, was discredit-able enough; infinitely more so is the abortive attempt to remedy it made by the "eminent men of science, musicians, and musical instrument makers."

It is pretty evident that the committee really did not, for some reason, wish the question settled. That may well have been, for there are serious difficulties enough which they never alluded to. But it is a pity they could not have found a better excuse; they seized the first difficulty they encountered, regardless what a trivial and irrelevant excuse it formed. In fact, they seem to have been "riding for a fall," judging from the line of country they took. It is not creditable to the official representatives of English music that they should have ignored, if they were not really ignorant of, the state of facts in England, and that it should have been left to any amateur who has ever crossed the Channel to set them right on an elementary question as to their own art in a country almost in sight of England, and the very one brought under their notice.

I would suggest that the Royal College of Music take the matter up. There are difficulties, certainly, but they are not insurmountable—they have not been found so in other countries, they only require some time for removal gradually. But the difficulty alleged by Sir G. Macfarren is none at all. English military music certainly ought not to dictate to the country on a fundamental question of art, and it could well have been left to its own pitch, until in time it chose to come round—exactly the state of affairs which existed in Belgium for years until the other day.

I know all that is to be said both for and against the adoption of the *diapason normal* in England. That it is high time some effort was made to reduce the present chaos to order is admitted by every

one, even by the recent committee, and the official recognition and adoption of any definite pitch would be a very great advantage. I have heard it gravely argued that we are no more bound to adopt the pitch of other countries than their monetary system; but at least we have one coinage and one only for the kingdom, each town and parish is not allowed to set up its own debased currency. The *diapason normal*, however, seems likely to be generally adopted by most European countries, and the advantage of being on the same musical footing as the rest of the world need not be enlarged on. The change might be gradually made, indeed, Her Majesty has already taken a first step, and there ought to be in England practical men who can face real difficulties. I trust the subject will not be allowed to drop altogether, in view of the proposed conference at Vienna. Yours faithfully,

E. J. A.

29th October, 1885.

It seems a pity that the interesting historical musical collection in the Albert Hall could not have been retained intact longer for study and inspection by those visiting the concerts held during the winter season, thus adding some further attraction to a place sadly in want of one. The announcement that the loan collection would close last month, while the Exhibition itself remains open nearly a fortnight longer, tends to show that the authorities do not consider of sufficient importance one of its leading and most legitimate features.

THE CELEBRATED HECKMANN QUARTET will play at Mr Hermann Franke's Chamber Concerts, Princes' Hall, Piccadilly, on Saturday, November 14; Tuesday, December 8; Tuesday, December 15; Saturday, December 19. The prices are on a very moderate scale, a reserved seat being obtainable for three shillings. This Quartet will, by arrangement with Mr Hermann Franke, play also at the following places: At Denmark Hill Subscription Concerts (Surrey Masonic Hall), Camberwell New Road, on Tuesday, November 10, and Thursday, December 17; at Nottingham on November 12; at Oxford on November 13; at Shrewsbury on December 7; in Devonshire on December 9, 10, 11, 12; at Birkenhead on December 16.

Mdme Nevada-Palmer has arrived at New York, and is equally full of the success of her grand wedding in Paris and her magnificent trousseau. In fact both were intended to make a stir in the world. The only trouble is that a staunch little American like Nevada should have all four of the grand ceremonies that characterized her marriage performed in a foreign land, and as it would do no harm to have a fifth benediction said over this happy union, why not let her compatriots have the happiness of seeing the sacred ceremony repeated at the great Fifth Avenue Cathedral. This would somewhat serve to equalize matters, and give our sympathetic matrons an opportunity to partake in a small degree of the bliss of the fair and blushing bride. Give America a chance, say we.—*American Art Journal*.

A NEW SYMPHONY.—(From a Correspondent.)—A new Symphony, in C minor, by Cavaliere L. Zavertal, was performed, for the first time in England, at the Albert Hall, on Friday afternoon, October 30th, by the string band of the Royal Artillery, under the composer's direction. Composed on the classic lines of the standard masters, this symphony is the work of a thoughtful and accomplished musician, possessing a thorough acquaintance with all the resources of his art. Without being marked by any distinctive individuality, it is throughout tuneful and masterly in design, while the instrumentation shows a graceful fancy and a complete experience of orchestral effect. The movements are *grave*, *allegro agitato*, *andante religioso*, a charmingly melodious movement, *scherzo*, *allegro vivace*, and *finale*, *allegro con fuoco*. We trust that we may have another opportunity of hearing this very meritorious work.

ALL SAINTS' DAY FESTIVAL IN THE CITY.—Last Sunday the Festival of All Saints was worthily commemorated at St James's Church, Garlich Hithe, Upper Thames Street, City, by a special choral service. The "Anthem" business at Evensong was a rather important affair, for three sacred pieces were sung by the (surprised) choir. These were Sir George Elvey's anthem in F and D major, "Wherewithal shall a young man cleanse his way?"; Dr Stainer's anthem in D, "What are these?"; and the duet for tenor and bass from *St Paul*, in E major, "For so hath the Lord commanded." The tenor soloist was Mr Müllerhausen. Mr G. Coker, the choir-master, had spared no pains at the rehearsals, and held an extra one in the church, after Divine Service, on Sunday morning, for the sake of the boys. The prayers were intoned by the rector, the Rev. G. L. Gibbs, and the Rev. Alfonso Matthay. Mr Gibbs delivered an interesting discourse on the subject of the festival. Mr Frewer, the organist, played a stirring voluntary at the end of the service, to wit, the final chorus in C, from *The Mount of Olives*, where the interrupted cadence in B flat in the bass might rouse a lotophagist from his lethargy.—VIGILANS.

WAIFS.

Franz Liszt is in Rome.

The tenor Ortisi is engaged at the Teatro del Liceo, Barcelona.

Ovide Musin, the Belgian violinist, has returned to New York.

Mdme Adelina Patti will, it is said, sing in February at Madrid.

Max Kalbeck, of Vienna, has published a new libretto to Mozart's *Don Juan*.

Mdme Christine Nilsson commenced her German concert tour at Hamburg.

Baron Hofmann, Intendant-General of the Imperial Theatres, Vienna, is dead.

Previously to his leaving for America, Herr Staudigl gave a farewell concert at Carlsruhe.

Dr Schäffer lately celebrated his 25th anniversary as director of the Singakademie, Breslau.

G. Bizet's *Carmen* has achieved a brilliant success at the Russian Operahouse, St Petersburg.

Herr John Müller, violinist, of Bremen, has been appointed leader at the Theatre Royal, Cassel.

The tenor, Mierzwinski, is engaged by Herr Fischhoff for an Italian operatic tour in America.

It appears that M. Faure has given up the idea of undertaking a concert tour, at least for the present.

The Red Cross of the Russian Order of St Andrew has been conferred on the girl violinist, Teresina Tua.

A successful performance of Mendelssohn's *St Paul* was recently given by the Quartet Association, Barmen.

Signor Leopoldo Mugnone is engaged as conductor for the carnival season at the Teatro della Pergola, Florence.

Mr George Watts, of Brighton, the *entrepreneur* of the Adelina Patti Concerts, is reported to be dangerously ill.

Herr Alwin Wieck, brother of Mdme Clara Schumann and Mdme Marie Wieck, died on the 22nd October in Dresden.

Mdme Bulicoff has been much applauded at the Teatro Nuovo, Florence, as the heroine in Donizetti's *Maria di Rohan*.

It is possible that Mdme Adelina Patti may sing three nights, some little time hence, at the Teatro della Scala, Milan.

It is said that Johannes Brahms will this year accompany the Meinungen Ducal Orchestra on their annual concert tour.

Still another artistic precocity has appeared in public; the new prodigy is Baron Roner, of Trieste, a young violinist aged ten.

Signor Michele Albano, of Naples, has been provisionally appointed professor of the harp at the Liceo Musicale, Bologna.

According to report, Signora Virginia Damerini will appear this winter as Norma in Bellini's opera of the same name at the Milan Scala.

The report that the baritone Battistini is about to marry a very beautiful and very wealthy young Spanish lady has been contradicted.

Herr Wachtel, junr., has been singing in New York, but *The Musical Courier* says he has nothing of his father about him except his name.

The new theatre at Bilbao is capable of holding 1,500 persons, and has been called the Teatro Gayarre, in honour of the tenor of the same name.

The ballet *Wiener Walzer*, so successful in Vienna, Berlin, and elsewhere, has met with a very favourable reception at the Leipsic Stadttheater.

It is widely rumoured that Lady Benedict, widow of the late Sir Julius Benedict, is engaged to be married to a son of the late Mr Lionel Lawson.

The second opera this season at the Teatro Real, Madrid, was Bellini's *Capuleti e Montecchi*, in which Signora Pasqua made an effective Romeo.

The season at the Teatro Carignano, Turin, was inaugurated with Ch. Gounod's *Mireille*, it being the first time that work was ever performed in Italy.

Next year there is to be a grand congress of musicians at Milan, and no less than 390 composers have already expressed their intention of attending it.

Signor Auteri-Manzocchi's new opera, *Il Conte di Gleichen*, will probably be produced in the coming carnival season at the Teatro della Pergola, Florence.

The Italian operatic season, under the management of Sig. Bolognini, will commence at Nice on the 18th inst., and terminate on the 18th April, 1886.

"Model Performances" of Wagner's *Walküre* and *Tristan und Isolde* are to be given next April at the Stadttheater, Düsseldorf.

Dvorák's *Spectre's Bride* will be performed for the first time in America on the 18th inst. by the Arion Club, Providence, R.I.

Herr Seidl, lately conductor at the Stadttheater, Bremen, is engaged in the same capacity for four years at the Metropolitan Operahouse, New York.

The Emperor Wilhelm has conferred the Gold Cross of Merit on Herr Joseph Ság, President of the National Association of Professors of Music, Pesth.

Two new one-act operas, *Der faule Hans*, by Alex. Ritter, and *Der Barbier von Bagdad*, by Peter Cornelius, have proved successful at the Theatre Royal, Munich.

The Grand-Théâtre, Marseilles, under the management of M. Campocasso, and with M. Salomon, probably, as *tenore robusto*, will open for the season on the 15th inst.

Mr J. J. Weiss, the well-known dramatic critic of the *Journal des Débats*, has, on account of ill-health, resigned his post on that paper, and been succeeded by M. Jules Lemaitre.

A portrait and biographical sketch of Mr Joseph Barnby (conductor of the Albert Hall Choral Society) appears in the November number of *Musical Opinion and Music Trade Review*.

Princess Christian of Schleswig-Holstein assisted on Wednesday night at a concert given at the Staines Town Hall in aid of the improvement fund of St Mary's Parish Church, Staines.

The first of the third series of "Popular Chamber Concerts" at the Highgate Literary and Scientific Institution, under the direction of Mr Gilbert H. Betjemann, was given on Thursday evening last.

An MS. opera, entitled *Romeo and Juliet*, dating from the time he was conductor at Breslau in 1862, has been found at New York among the papers of the late Dr Damrosch. Not even his family knew he had written such a work.

On Wednesday evening, Oct. 28, Dr N. Heinemann, F.R.G.S., Principal of the Notting Hill Army and Civil Service Institute, delivered a lecture at the Belsize College of Music on the "German Volkslied" before a crowded and highly appreciative audience. The lecture, which was delivered extempore, was full of interesting details.

PRINCESS LILI DOLGOWSKI OF RUSSIA.—We are informed that this lady violinist, a pupil of Leonard and Vieuxtemps, has engaged herself for the forthcoming winter season to the Manager of the Royal Aquarium, Westminster. The violin upon which she plays is a Stradivarius, presented to her by the Grand Duke Vladimir of Russia.

A vocalist makes a sad complaint in *The Musical World*. He was singing "Honour and arms" at a concert in the Isle of Man when a wasp settled on his nose. He says the words of the song, "Though I could despatch thee at a blow, poor victory to conquer thee," made it excessively amusing. I doubt not it was wondrously amusing—to the wasp. But it would be more delighting, and, indeed, most deliciously humorous to know how the singer eventually "despatched" the wasp. I believe you may crush a wasp up in the palm of your hand if you know the knack. To try to catch him with a pair of tongs may be ingloriously safe, but it is usually ineffective. To permit a wasp to pitch his moving tent on the proboscis of a vocalist is calculated to improve neither the temper nor the English language. The best method is to drown the insect in beer. When the wasp is on your nose, get a quart of stout and tip-tilt it till the beast has settled. He must settle sooner or later, but take heed to drink only the beer.—CHERUBINO (*Figaro*).

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